

# The Monthly Musical Record.

JULY 1, 1881.

THE proverbial tendency of Englishmen to loyalty, even if it leads to nothing more than a disposition to run after and imitate royalty, makes it a matter for regret not only that the State Concerts given "by command" at Buckingham Palace are, *quid* music, of a very low order, but that concerts of really high merit receive little more than nominal patronage. The Sovereign's perpetual absence from the metropolis may, to some extent, explain a fact which is a matter for regret if not for surprise; but as far as the Prince and Princess of Wales are concerned, the nightly presence of their Royal Highnesses at the theatres and the Italian opera-houses inevitably suggests a comparison with the rarity of their visits to a concert room. At the Albert Hall the Royal boxes are indeed sometimes tenanted, but this is, as a rule, on occasions when fashion or philanthropy rather than music secures the honour; and beyond a very occasional visit of the Princess to one of Mr. Hallé's recitals, or to a Popular Concert, they seldom accord any external recognition to the art. The Duke of Edinburgh, who is President of the Musical Union, has not, we fancy, been present at a single matinée, and the predilections of the Duke and Duchess of Connaught and Prince Leopold have not been manifested. The result is that music loses not only the "sunshine of royal favour," but what is, if it may be said without disrespect, the even more important aid of the financial prosperity which would follow a royal lead off to the doors of St. James's Hall.

It is, unfortunately, but seldom that we are able to congratulate the authorities of the British Museum upon their enterprise in adding to the musical section of the great library, and there have been occasions when they have displayed an ignoble parsimony only to be accounted for on the assumption that they feared to incur the wrath of the House of Commons by asking for a larger vote. This being the case, we have special pleasure in noticing that the record of the last year's additions to the library supplied in the interesting report of Mr. Bond, the Principal Librarian, shows a valuable accession of rare works chiefly from the library of Dr. F. Gehring, of Vienna, which was sold by public auction at a five days' sale at Berlin in November last, when the Museum secured above 300 works in every branch of music, most of them being of high interest, many of great rarity, and some quite unknown to all bibliographers. In addition to these, many other important purchases have been made, including R. Dowland's "Varietie of Lessons," of which only one other copy is known to exist; rare harpsichord music by Jeremiah Clarke, Le Begue, Dandrieu, Couperin, and Du Phly; J. Playford's "Court Ayres or Pavans;" two sets of J. S. Bach's

"Clavier-Übungen," said to have been engraved by the hands of the composer; guitar music by A. M. Bartolotti (unknown) and F. Corbetta; a book of lute music by Francesco da Milano, 1562; Monteverde's "Scherzi;" Frescobaldi's "Ricercari;" numerous works of chamber music of the last century; and many scores of operas, ballets; &c.

The proverbial shadow of coming events is already being cast by the two provincial festivals of the ensuing autumn. At Norwich, where Mr. Randegger is to officiate for the first time in the noble St. Andrew's Hall as Sir Julius Benedict's successor, English work will be well represented, and a commendable proportion of the numbers in the schemes will be absolute novelties. If the conductors of these music-meetings will only display a reasonable amount of enterprise in this direction they will do much to stimulate the energy of our younger writers by affording them the legitimate encouragement of the certainty of a respectable production of their music coupled with any pecuniary recognition which may be forthcoming. At the cathedral city we are promised, in addition to Macfarren's overture to *St. John the Baptist*, Mr. Prout's Organ Concerto and Sullivan's *Martyr of Antioch*; a new cantata by Mr. F. H. Cowen, *St. Ursula*; a Shakesperian overture by Mr. Walter Macfarren, *Henry the Fifth*; a musical ode by Mr. Goring Thomas, styled *The Five Worshippers*; a new cantata by Sir Julius Benedict, *Grasiella*; a symphonic poem by Mr. J. F. Barnett, the *Harvest Festival*; and an orchestral suite by that clever young executant, Mr. Eugene D'Albert. This, it must be conceded, will form a worthy inauguration of the rule of Mr. Randegger, whose powers, as a conductor have been proved on many occasions, and notably with the Carl Rosa Opera Company, when he took the *bâton* for some time during Mr. Rosa's illness and did his work with vigour and credit.

At Worcester, where the old order of things has been reverted to, notwithstanding the threatened reforms which led the late Dr. Wesley at Gloucester, with more force than taste, to play the *Dead March*, as a musical expression of regret for what he believed to be the approaching obliteration of the old characteristic of the Three Choirs' Festivals, the only new work will be a cantata, *The Widow of Nain*, by Mr. Caldicott, a musician of purely local repute. Mr. Done, the cathedral organist, will once more officiate as conductor; Mr. Lloyd, his clever colleague from Gloucester, will accompany the oratorios on Lord Dudley's big organ; and Mr. Colborne, of Hereford, will take the organ at the early services at which, with literal exactness, the "Three Choirs" will really sing together without extraneous aid. The programme provided for the faithful city includes Handel's *Jephtha*, a work little sung outside London, and but seldom heard even there.

Mr. Prendergast, jealous for the fair fame and popularity of Handel's *Messiah*, writes to an ecclesiastical paper to express his regret that many of the phrases set by the old Saxon have been included in the recent "revision" of the New Testament. We confess that we cannot see any strong ground for alarm in the matter, nor do we think that even if the Revised Version ever becomes the Authorised Version—which seems at present to be the reverse of probable, at least until it is itself revised—there would be the slightest danger of the words used by Handel becoming obsolete, as Mr. Prendergast suggests might be the case. As the music to which the words are wedded may justly claim to be immortal, we fancy that the words will share their immortality.

A somewhat amusing newspaper controversy has been generated at Birmingham by a plaint from "a Lover of Music," published in the *Daily Mail*, as to the infrequent performance in the seven-hilled capital of the Midlands of the symphonies of Beethoven. Replying to this letter, Messrs. Harrison gave a list of the symphonies performed by Mr. Charles Hallé's band under their auspices during the last ten years, from which it appears that they have supplied one symphony every year, and they further intimated that this contribution towards the elevation of the musical taste of their fellow townsmen had involved them in nine seasons in a loss of £1,000, so that each symphony must have produced a deficit of more than £110. Under these circumstances the fault would seem to lie rather with the "lovers of music" than with the *entrepreneurs*, for on no logical principle can it be argued that it was the duty of a firm conducted on commercial principles to strive to educate the amateurs of a neighbourhood if they obstinately refuse to listen to the voice of the charmer. A "Lover of Beethoven" who continued the correspondence in the *Mail*, urged that the example of the success of the Crystal Palace Concerts and the Monday Popular Concerts in London proved that the production of classical masterpieces would ultimately pay, but apart from the question whether the Sydenham Concerts can strictly be said to have paid, there is, it must not be forgotten, a vast difference in the number and character of the population of the metropolis and of Birmingham, and until the latter towns finds a Mæcenas willing to spend his money as freely on music as the late Mr. Gillott, one of its richest manufacturers, did on pictures, we fear that it will have to accept with gratitude the provision of classical music furnished by Mr. Stockley and Messrs. Harrison.

#### CRITICISM OF THE MONTH.

THE visit of Herr Anton Rubinstein, and the first performance in England of his "sacred drama," the *Tower of Babel*, at Sydenham, and of his opera, *Il Demonio*, at Covent Garden, may be said to have formed the events of the month in musical circles, and as a natural consequence the critics have devoted to the great Russian artist and his works a large share of attention. As if

to give an illustration of the familiar paradox that giants can play, the production of the *Tower of Babel* was anticipated by the introduction at an earlier concert at Sydenham of the composer's Russian Symphony, wherein his nationality colours the music and supplies him with themes which he has treated with considerable effect. Of the general character of the work the *Times* says:—

"There is in it little of the dramatic, not to say Titanic, passion which Rubinstein affects elsewhere. The composer here appears in simple pastoral garb, arranged, however, with a view to artistic effect. Thus, the lively tune of the scherzo is relieved by a trio in the form of a fugue, in which Rubinstein shows his learning with obvious intention. Very pretty and quaint, again, is the long-drawn melody assigned to the first horn in the slow movement, and some of the scales used by Eastern nations further tend to give local colour to the work. As a whole the symphony may be classed among its fertile composer's most pleasing, if not his grandest inspirations."

The first hearing of the *Tower of Babel* produced reflections from the *Times* which suggest the consideration whether it was not a fatal mistake to select such a subject for musical treatment:—

"Rubinstein's intention is obvious enough, but the question is, whether the means he has used are equally legitimate. It involves the wider question: should an artist—painter, poet, or musician—to express the idea of ugliness or heaviness, make his work of art itself ugly and ponderous?"

The *Athenæum*, on the other hand, declares the drama to be "effective, and one that deserves to be heard a second time," while of its performance, which the *Times* characterises as "anything but satisfactory," the critic says that it was "generally admirable, and can scarcely have failed to satisfy even one unused to the conditions under which musical work is carried on in London."

On the features of the so-called drama the *Athenæum* says:—

"The absence of female parts is regrettable from a musical point of view, but it is difficult to see how it could have been avoided. As some compensation Herr Rubinstein has written music for three angels, and has included the female contingent in his choruses of workers and followers of King Nimrod. Again the fault cannot be laid to the charge of the composer that a large proportion of his work is mere storm and stress, without charm, or any pretensions to refinement. It is in the choral numbers that the strength of 'The Tower of Babel' lies."

In a short notice of the work in the *Guardian* bearing Dr. Stainer's initials as its contributor, the well-known organist of St. Paul's Cathedral thus discourses:—

"It will at once be seen that this plot would present great opportunities for sound-painting to such a talented composer as Rubinstein, and he has not failed to make the most of them. The three families of nations part company to the strains of highly characteristic music; that of the Shemites being tender and melodious, that of the Hamites distinctly wild and barbarous, whilst the Japhethites burst out at once into rich and beautiful harmony. Mr. Rubinstein evidently considers the art of polyphony to have existed at an earlier date than that usually assigned to it! The work is brought to a conclusion with a very fine chorus, full of breadth and dignity."

As the composer comes before us even more prominently in the London concert-rooms as an executant, and his pianoforte recitals are very largely attended, it

may be interesting to note the *Athenæum's* diagnosis of his playing :—

"The fact that the great pianist was able unaided to rivet the attention of his hearers for more than two hours to a degree which no other pianist now before the public is able to equal requires further explanation than the mere anxiety to see and hear a famous artist. There is no doubt that the secret of Herr Rubinstein's success is to be found in his intense individuality. A distinguished artist remarked on Thursday that Rubinstein's wrong notes were often more interesting than other players' right ones; and the remark is quite correct. The chief feeling that one has in listening to him is that every note comes straight from the heart. It is often impossible to agree with his readings—nay, it must even be admitted that inaccuracies are by no means infrequent; yet the influence exerted by the performance remains unimpaired."

Another great executant, Mme. Sophie Menter, who has been styled a "female Rubinstein," receives from the same critic the following "final judgment" :—

"In our previous notices of this lady we have carefully reserved our final judgment on her till she had given us the opportunity of hearing her in other music than that of Liszt. This opportunity she gave at the Philharmonic by performing the Beethoven Concerto in E flat. It is with great pleasure that we are able to admit unreservedly that in this work, which has been not inappropriately termed "the touchstone of pianists," Madame Menter proved herself to be as great an artist, in the highest sense of the term, as we already knew her to be an executant. Beethoven's greater works require for their adequate rendering so much more than merely technical skill, that there are very few lady pianists who are able to perform them in a thoroughly satisfactory manner. It would be easy, were it not invidious, to name many excellent players who are completely successful with the works of other composers, yet who fail to meet fully the demands made upon the intellectual and emotional faculties by Beethoven's larger sonatas and concertos. In this respect we know of no one of her own sex who equals Madame Menter excepting Madame Schumann, and we can pay the new-comer no higher compliment. The great charm of her performance, apart from the technical perfection which of course was to be anticipated, was its thoroughly objective character. Madame Menter gave us no new readings—she adhered faithfully to Beethoven's text; her playing was masculine in its breadth of conception without being deficient in delicacy, and abounding in warmth without a tinge of exaggeration. The performance established her position here as one of the greatest artists that we have had among us for many years."

The *Pall Mall Gazette*, judging of the Austrian pianist from her first recital, took a less favourable view of her powers, and declares her to be deficient in repose :—

"She astonishes almost continuously, but, apparently, she has no power to charm. More blameworthy, however, than any natural defects of style is the inartistic impulse which prompts her to play Tausig's and Liszt's monstrous distortions of standard works. While, therefore, we desire to render cordial tribute to the truly marvellous powers of Mme. Menter, it is out of the question to think of her as a legitimate successor to Mme. Schumann. The difference between a virtuoso and an artist is too strongly marked to admit of such a mistake, and meanwhile we may give way to the expression of a regret that a performer so richly endowed should not deem it worth while to keep within the bounds of good taste."

As a contrast to Mme. Menter's "phenomenal performance," as he terms it, the same writer instances Mr. Charles Hallé's playing, of which he says that it would be well for some who are attracted by the purely emotional style of playing now so much in

vogue to take the opportunity afforded by his Beethoven recitals of instituting useful comparisons :—

"Here there was nothing to dazzle the senses; but, on the other hand, there was much to satisfy the intellect. After so much storm and stress it was refreshing to listen to a thoughtful and chaste rendering of the Appassionata and its companion works."

The playing of Herr Carl Heyman, on the other hand, he characterises as marked by "an extremely sympathetic touch and much intelligence, but coupled unfortunately with a degree of impulsiveness which renders him an unsafe guide in the exposition of classical works."

The *Saturday Review* carefully performs the somewhat thankless and wearisome task of chronicling the work done—and left undone—at the two London theatres, which, during "the season" are given over to the worship of the *prima donna*. Of the performance of *Lohengrin* at Covent Garden with two new singers, Herr Labatt and M. Dauphin, the critic speaks with little enthusiasm, except as to the conducting of M. Dupont, of which he maintains his already high opinion. At Her Majesty's Theatre some interest has been felt in the re-appearance of Mr. Maas, whose pure tenor voice is, as the *Saturday Review* reminds us, now a rare possession, while by way of apology for the still-wanting dramatic power of the young singer, the critic recalls the fact that Signor Mario began his career as an exceptionally poor actor, and ended it as a remarkably fine one. With an incisiveness not unknown to writers for our popular contemporary Signor Ardit's conducting in *Faust* is designated "flabby."

The same journal reviews the successive Richter concerts, and singles out for special mention the 46th Psalm of Mr. Stanford, "a comparatively early work of our distinguished composer," which it characterises as "the more remarkable on that score for its exceptional clearness of expression, and the freedom and facility with which both orchestra and chorus are handled."

## MUSICAL EDUCATION IN THE CITY OF LONDON.

THE traditions and associations of the great centres of commerce and industry do not at first sight seem to lend themselves very readily to the promotion of the fine arts, and yet it is in the galleries of our merchant-princes that we find some of the choicest masterpieces of our modern painters and sculptors, while our great towns not unfrequently support musical performances which, like the Birmingham Festival, or the concerts of Mr. Hallé at Manchester, have a genuine influence on the art-progress of the nation. It is, however, one thing to spend money upon the picture, which to a certain extent is a safe investment, or upon the concert, which insures a large amount of personal enjoyment, and it is quite another to devote capital to the establishment of schools of art for the education of those who would otherwise be unable to obtain the aid of teachers of the first rank; and we have therefore genuine satisfaction in calling attention



to the work which the Corporation of London is doing in this latter direction. In days gone by, "the City" competed, with no little success, with the more fashionable quarters in the matter of musical performance; and, as a glance at the pages of the *Harmonicon* or any of the musical journals of half a century ago will show, it presented very creditable programmes of classical music, and secured the aid of the most eminent singers of the time; but now it is entering on a still worthier field of artistic enterprise, and its civic body, emulating the example of the municipalities of France and Belgium, has inaugurated a School of Music, fitly named after its ancient Guildhall.

When the deputation entrusted by the Court of Common Council with the task of establishing the school recently referred to "the extraordinary success which has attended the movement to extend the knowledge and practice of music in the City," they used no exaggerated language, but simply gave what can be proved to be a most just description of the work as at present in progress. It may, in fact, be instanced as a remarkable proof of the great results which oftentimes spring from small beginnings; for anything more modest than the opening of the school in some rooms in Aldermanbury, belonging to the Corporation, with a principal and secretary working at nominal salaries, could scarcely be imagined, and yet we now find a body of 614 students, receiving on an average 834 lessons every week, from a staff of professors who for reputation and ability would compare favourably with many academies of higher rank. When, for instance, we find among the teachers of harmony and composition Messrs. H. C. Banister, J. F. Barnett, Henry Gadsby, and E. Silas; among the professors of the pianoforte Herr Pauer, Mr. Barnett, Mr. W. H. Holmes, Mr. Lindsay Sloper, Mr. Eaton Faning, and Mr. Arthur O'Leary; for the organ, Dr. Stainer and Messrs. A. J. Eyre, C. J. Frost, Warwick Jordan, and Josiah Pittman; for the harmonium, Herr Louis Engel; for solo singing, Mme. Bodda-Pyne, Mr. W. H. Cummings, Mr. Montem Smith, Mr. Fred. Walker, and Mr. T. A. Wallworth; and for the various members of the orchestra professors known as the leading players of their respective instruments—we have a direct guarantee of the value of the instruction; while at the head of the institution is Mr. Weist Hill, who as a solo violinist and as a conductor has made good his claim to the honourable position to which the Corporation have appointed him.

The table of fees, varying according to the nature of the instruction given—elementary, intermediate, and high-class—is wisely arranged on a very moderate basis, the terms for a single lesson each week in the respective grades being one guinea and a half, two guineas, and three guineas, while in each case for an additional guinea a weekly lesson can be had in a second subject. By another wise arrangement, lessons are given in the evening as well as in the day time, and thus we have at last arrived at the

realisation of a wish which has often been expressed, that the same facilities which have long been afforded at King's College and the City of London College, for obtaining instruction in the evening in the general branches of education, might be provided in music. The fact that the metropolitan contingent of the Handel Festival Choir, the Sacred Harmonic Society, Mr. Henry Leslie's Choir, and the Albert Hall Choral Society have been, and are, mainly composed of chorists with whom music has been the resource of their leisure hours at the close of the day's toil, is enough to explain the readiness with which the privileges afforded at the Guildhall School have been seized upon; and to those who see in this, as in the sister arts, a humanising and elevating influence, the work of the Corporation will appear to be just as praiseworthy in its social aspect as it unquestionably is on its purely artistic side. That the eminently satisfactory report of progress which the promoters of the school were able to present to the Corporation on the 19th of May should have been adopted, as we are glad to announce that it was, on the 16th of June, was a foregone conclusion, and we may therefore congratulate the City of London on at last possessing a School of Music established on a permanent and, to a great extent, a self-supporting basis. To those who are inclined to pull down the ancient municipalities of our English cities, before they have actually set up any superior machinery for performing the functions which these much-discussed bodies have so long discharged, we may commend this illustration of one of the beneficent works accomplished by the Corporation of London; and while the Guilds of the City are displaying a wise and creditable energy in promoting various forms of technical education it is pleasant to chronicle this successful effort on the part of the central Corporation. The mayoralty of Mr. Alderman McArthur will, if it lacks the lustre shed on the official years of some of his predecessors by the reception of foreign monarchs, have this title to honour—that it has witnessed the formal enrolment of the Guildhall School of Music among the institutions of the great city.

#### MR. HENRY C. BANISTER ON STRUCTURE IN MUSICAL COMPOSITION.

AT the Musical Association on May 2nd, Mr. Henry C. Banister read a paper "On some of the underlying Principles of Structure in Musical Composition." Mr. W. H. Cummings filled the chair, and the discussion which followed the reading of the paper was joined in by Messrs. G. A. Osborne, C. A. Barry, Dr. Bridge, and Major Crawford.

Mr. Banister commenced by disavowing all intention of treating the subject of Musical Structure in any formal, pedantic, or technical spirit; his purpose being to view Structure as the "expression of definite thought." *Structure* implies *workmanship*: this word may seem prosaic, but is that used in the New Testament with regard to Christians, who are declared to be the Divine "workmanship, created . . . unto good works." The word "workmanship" is the rendering of the Greek *poiēma*, from which we get our word *poem*. So that, as a



good man is a Divine *poem*, expressing the Divine ideal of the good and true; so, a *poem* is the expression of an ideal of beauty and truth.

Every such work, in any art, must proceed from what Mr. Ruskin terms "*enchanted design*:" this is the "underlying principle," without which all structure will be vain. But design, however enchanted, must be defined, must submit to the demands of law and order. The *logic* and *rhetoric* of music are just those methods of presenting musical ideas in such orderly and forcible manner which are expressed, technically, by such terms as movement writing, contrapuntal treatment, imitation, &c.

A musical subject is a thought to be treated by any of these appliances which a musician has at command.

Firstly, the thought itself must be *rounded*: just as Nature presents everything *round*, not square or flat. In addition to this, however, structural skill must so develop the thought that it shall be exhibited as strong, true, many-sided. This is the true philosophy of contrapuntal treatment; and the object of contrapuntal training is to develop the power of presenting musical ideas in varied aspects. The well-known and accepted laws of fugue writing are just the embodiment of principles which apply to all composition. They forbid repetition of an idea in precisely the same form; and, in other ways, are interesting as showing the results of the strivings of our ancestors after sound principles. The fugue, therefore, is the powerful and logically varied presentation of one idea.

But musical ideas may be otherwise presented and illustrated. The form of movement known as the Sonata form, in which two or more principal subjects are presented in conjunction or in contrast, is eminently rational; and, notwithstanding all the vicissitudes of musical thought, has been adopted—never abandoned—by all the great instrumental composers. Analogies, drawn from dramatic and fictional literature, justify this form.

The *Episodical* form, both in its simplicity, as in the middle movement of Beethoven's Sonata, Op. 78, and in its fuller form, the *Rondo*, was next described, and shown to appeal to the instinct which welcomes the return to old scenes, or the meeting of old friends.

The *Fantasia*, though at first sight irregular and formless, is not, when properly viewed, erratic. It is analogous to the course of a noble human life: not *purposeless*, but, though subject to many vicissitudes, thwartings, &c., is yet seen, on a review of it as a whole, to have been marked by "enchanted design."

No so-called "*poetical basis*" justifies or needs disregard of form, and no adherence to methodical form need curb the play of the imaginative faculty.

#### ANTON RUBINSTEIN.

(Concluded from page 115.)

As a pianist Rubinstein has long since received the laurel over all his competitors. A pretty *bon mot* describes him as the greatest pianist of living composers, and the greatest composer of living pianists. Since Liszt, who has never been equalled, has withdrawn from the admiration of the world his marvellous playing, and since Tausig, his great pupil, has prematurely gone to his grave, there remains besides Rubinstein, at the present day, only Hans von Bülow on the heights of artistic performance. The mastership of each is equal, although its character is fundamentally different, and it is consequently warmly disputed to whom the palm belongs. Both are participators in Liszt's genius; to each the

ingenious master gave a part of his artistic character, although Rubinstein, whose nationality is related to Liszt's, approaches more to the ideal of the great master in his inspiration; but that which appears in Liszt as wonderful unity we see in the two separated. To the objective of Hans von Bülow stands in perfect contrast the subjective of Rubinstein; with the latter feeling and inspiration govern, with the former intellect and study prevail. Whilst Rubinstein carries you away and almost electrifies you by his fire—which reminds you of Liszt—by his swing and passion: the directness of his representation, the clearness and philosophical quietness, with the sharp logic and minute fineness of detail, are much more imposing in Bülow's rendering. The one is a poet, the other a thinker; and, therefore, with the one it is the heart that speaks to the heart, with the other the intellect to the intellect. The richer original power, the more overwhelming and ingenious capacity for music, unquestionably belong to Rubinstein; but Bülow is the more universal, retiring, cautious, and aristocratic artist. Not only is Rubinstein far more productive than his compeer, but he moves creatively in all he plays. We see his work reflected in the light of his own genius, and with this blended the character of the artist. Whilst with Bülow individuality almost disappears from his work, and is reduced to a minimum; with Rubinstein, when playing, the whole man is engaged, which seems less artistic than musically attractive—he is even fanatically original—consequently greater variety is Bülow's advantage, though he is surpassed by the splendour of Rubinstein's rendering of tone and colour, the magic of his melody, and the incomparable power of his fingering. Bülow's peculiar objective reserve, which does not prevent momentary evolutions of feeling, saves him from unevenness of playing, from ingenious transgressions, and technical nonchalance, and all such dangers to which impulsive natures like Rubinstein's are subject. The correctness of Bülow's rendering has therefore become almost infallible, while Rubinstein's technique appears as unconscious, natural, and free from care, rather than properly intentioned and cultivated. It is exactly in this respect that Rubinstein appears in contrast to Bülow and Tausig as well as to the tendency of the elder Henselt who brought the whole power to bear on the perfection of artistic execution, and whose mastership became great by indefatigable hard work and self-training.

The same peculiarities which distinguish Rubinstein as a player also attach to him as a conductor. One sees the orchestral player just as one sees the pianoforte player; he seems to regard the orchestra as one big instrument on which he can play as he likes. He appears to have been almost born the master of orchestra and keyboard; on both there is the same splendid and passionate interpretation, and now and then there appears a strange, very subjective, and even peculiar reading, although it always remains of interest. Rubinstein has his uncertain days and hours, and as he always shows himself as he feels, the more or less fine and correct execution depends on his humour at the moment, and through this great peculiarity of his nature the impulsiveness which characterises his performance often becomes dangerous and fatal to him. It is impressed on all his reproductions, nor less so on his creations.

Endowed by nature with a perfect sensibility, his best works bear the marks of genuine inspiration. In fact, as Louis Köhler says, he represents *naïveté* in the highest degree. He never philosophises about his art. To reflect about his productions is so far from him, that some of his earlier compositions bear on their face the signs of hasty

composition. His ardent heart and bright flowing fancy often run away with the sober mind, and the serious task of criticising is entirely neglected. Consequently, the project and development, and the idea and execution, do not always stand in the proper proportion; the latter are often overwhelmed by the former, if the first outset does not at once decide the success of the whole. (We find it so in the "Ocean Symphony," where the first grand thesis excels all the rest, even his later additions.) In his apparent recklessness, he takes what the moment offers him, for Nature made him an improvisatore. He does not inquire if the fruit be sufficiently ripe; he gathers it in the happy belief that the next hour may bring new blossom and fruit, which may have a better chance of ripening. Creation is no effort to him; ideas come in abundance; his extravagant and liberal imagination enables him to do without economy. Technical work, however, he guides with a firm hand, and thus is explained his astonishing fecundity, and at the same the dissimilarity in the value of his works. The signs of genuine originality are not wanting even in the lightest of his efforts; we meet everywhere rhythmic and melodic peculiarities, particularly in his songs and piano-forte pieces, as well as in his larger instrumental scores. What he gives us are mostly works of art created in his own soul before production; they are the mature and valuable presents of an artist who has now risen to a greatness peculiar to himself. It is possible that his creative power may not only increase, but also improve—with him we are accustomed to surprises—as he shows contemporary activity in two masterpieces, each of which requires the whole man, and he therefore appears phenomenal. Even now, when he has only arrived at the full strength of manhood, the number of works published by him exceeds one hundred, without including a series published in his youth (Salon and Song Pieces, Op. 1—10), which in later years he left out of the reckoning, when towards 1850 he commenced again to number his works from Op. 1.

His manner of writing is predominantly individual (homophonic), as a comparison of his songs with those of the new polyphonics like Franz and Brahms (in the accompaniments) distinctly shows. Rubinstein stands, in fact, in antipodean contrast with the latter, whose name, in conjunction with his own, is most frequently mentioned among the younger masters. The contrast is the same as that of the German and Slav nationalities to which they respectively belong. Brahms is essentially German. Rubinstein, though he has sipped a little German, never lets his home instinct go; it lives and pervades all his music, and with new material adds to the enrichment of his sphere of fancy. In opposition to Brahms's originality, tending rather towards the spiritual and transcendental, Rubinstein's art throws its roots more in the worldly than the spiritual; it grows out of the original strength of the ground of nature—it is not, as with Brahms, that it prefers to hint at the darkest things, and questions that trouble the soul in this world—it sings rather of nature and human life, of the powerful elements, the sunshine and storms that move his own breast.

#### HENRI VIEUXTEMPS.

WITH Vieuxtemps, whose death has just been announced, one of the most brilliant stars among the virtuosi has vanished. His name belonged to half the world as the most eminent representative of the Franco-Belgian violin school of his time. He travelled through Europe and America, being everywhere admired for his extraordinary technique, his powerful tone, and his genial man-

ner of playing, and he reaped both honour and rich reward. Until 1871 he was constantly wandering: he crossed the Atlantic no less than three times, first alone at the end of 1843, when he travelled as far as Mexico and Havanna, and even the banks of the Mississippi and Ohio resounded to his variations on "Yankee Doodle." On his second visit, in 1858, he was accompanied by his wife (well known under her maiden name, Josephine Eder, as a clever pianist), and by the piano virtuoso Thalberg; and last in 1870, on a tour arranged by Strakosch.

Vieuxtemps was born on 17th February, 1820, and was the son of an instrument maker at Verviers; he played when he was only in his sixth year in a concert at his native place, and soon after De Beriot heard him in a concert at Amsterdam, and took him to Brussels for the continuation of his studies. From his eleventh year, when De Beriot went to Paris, Vieuxtemps had, truly speaking, no lessons, but studied his art in his own way. He made a concert tour through Germany, and visited Vienna, where he profited by a prolonged stay, taking lessons in composition of Sechter (which he continued later on under Reicha at Paris). At Vienna he played Beethoven's violin concerto for the first time after the death of the master.

Then followed journeys more extended—to London, Paris, St. Petersburg, America, &c.—until in 1846 he accepted a professorship in the Musical Academy of St. Petersburg, and was appointed solo violinist to the Emperor of Russia. He remained in St. Petersburg six years, and during the latter part of the time was, with Carlotta Patti, the principal attraction at the Ullman concerts. The political events of 1866 caused him to leave his temporary villa near Frankfort-on-the-Main, where he usually passed the summer months, and go to Paris, where in 1868 his wife, his constant companion and piano accompanist, died. In 1871 he was offered and accepted the violin professorship at the Conservatoire at Brussels, and he conducted the Popular Concerts there till 1873, when a fit of apoplexy disabled him for a long time. After a lapse of four years, when he had nearly recovered, he again became active, but a nervous complaint of the eye compelled him once more to rest. Hoping to restore his disordered nervous system in the South, he went to Algiers, where death overtook him at the house of his son-in-law, Dr. Londowski, in Mustapha, on the 6th of June.

His reputation as a composer will long survive his reputation as an executant. He possessed a by no means common, but rather, in a certain sense, a peculiar talent in composition; without his concertos—among which those in E major, A minor, and D minor are prominent—without his numerous and elegant pieces, all conspicuous for their melodious invention and noble character, our modern violin literature would be rather poor. His compositions are in the greatest favour with our violinists, and will long keep a place in their repertoire.

#### GIOVANNI SGAMBATI, THE ROMAN PIANIST AND COMPOSER.

THE concert season of Florence has been closed by a very interesting event, in the shape of an instrumental concert given by Sig. Giovanni Sgambati, with the co-operation of the "Società Orchestrale." For a number of years Sig. Sgambati has been known as a distinguished pianist who was for a long time one of the most promising, and therefore one of the favourite, pupils of Liszt. He had already gained a reputation in Florence, where he formerly resided, and it was here that he achieved his first successes and conducted the "Cherubini Society," over

which Sig. Buonamici now presides; and his fame has steadily increased ever since he transferred his sphere of action to Rome, his native city, when it became the capital of Italy. Though still young, he is indisputably the spoilt favourite of Roman society and of the musical circle of the Quirinale, where he enjoys the patronage of the accomplished young Queen of Italy. Of late years he has also earned considerable success as a composer, several of his works having been executed at the Sala Dante in Rome; and it was in the treble capacity of pianist, composer, and conductor, that on the 11th of April he once more appeared before his old friends and admirers in Florence.

The programme included two of Sig. Sgambati's own compositions—viz., his symphony in D—which had been executed with considerable success at a recent court concert at the Quirinale—and a concerto for pianoforte and orchestra. The writer was privileged to hear these two compositions twice, and was thus enabled to form a tolerably fair idea of their character and of their merits.

The symphony is written on a very elaborate scale, and is decidedly an ambitious work. The influence of Liszt, and in parts of Meyerbeer, is more or less traceable, and the character of the music is romantic rather than classical. The "Andante Maestoso" is, perhaps, the most pleasing of the five movements, and is founded on a sort of chorale, which is treated with great skill and good taste. The "Serenata" (fourth movement) is decidedly too long, and the rhythm recalls that of Schumann's song, "Ständchen." The subjects treated in the symphony cannot perhaps lay claim to originality in the highest sense, and in some parts the work is fragmentary and rather laboured; but the composer undoubtedly possesses great facility of brilliant and effective treatment, and is judicious in his instrumentation—the latter a great and, in these days, a rare merit. The work was conducted by himself, and the excellent orchestra, therefore, rendered his intentions faithfully. On the whole, the symphony struck the writer as being akin, if to anything, to Rubinstein's style, and it would no doubt gain considerably by being revised and curtailed, so as to bring its many beauties into greater prominence.

The concerto for pianoforte and orchestra which followed, and was conducted by Sig. Sbolci, impressed the writer as a work in every respect superior to the symphony. It is divided into a "fantasia, romanza, and finale," and of the three movements it was again the adagio—viz., the "romanza"—which gained not only enthusiastic applause, but had to be repeated. The first subject of this movement is again a sort of chorale, or funeral march, and the treatment throughout is extremely clever; it appears again in the second part of the finale, and is treated with capital effect. The first movement, too, abounds in pleasing musical ideas, which are enunciated with great clearness. The first part of the finale is somewhat commonplace, and lacks both depth and breadth; but the work, as a whole, is a piece of excellent, careful writing, clear, intelligible, and compact, and does the composer great credit. It may be added that he seems to excel decidedly in the treatment of subjects of an elegiac character.

The concerto afforded Sig. Sgambati, on this occasion the pianist, ample opportunity for displaying his immense facility of execution, his exquisite touch, and his graceful, and withal dignified, unaffected style—qualities which honour the young pianist and the great master by whom he was trained. It need not be added that the concert was exceedingly interesting and successful, not only because Sig. Sgambati gained new triumphs on old familiar

ground, but because it showed that rising Italian artists have already largely benefited from the teachings and example of great foreign masters, and that in purely instrumental, no less than in dramatic music, they march in the path of progress and reform. C. P. S.

#### THE OPERA SEASON IN ITALY.

THE opera season in Italy has recently been brought to a close, and it may not, therefore, be inopportune to inquire briefly what the leading theatres of the principal Italian cities—viz., Milan, Turin, Rome, Naples, and Florence—have done for the advancement of art, and what new operas have been produced. On the whole, and considering the limited means of the leading stages as well as the heavy expense of an extravagant *mise-en-scène*, without which success is impossible in Italy, the answer to such an inquiry is satisfactory.

In Milan the two novelties of the season have been Ponchielli's *Prodigal Son*, and Verdi's *Simon Boccanegra*. The production of two such works is certainly highly creditable to the Scala, and the success these operas have achieved has not only compensated largely for the time and trouble spent on putting them on the stage regardless of expense, but has once more vindicated the prestige and musical supremacy of Milan. The *Figliuol Prodigio*, Ponchielli's latest and most advanced work, is an excellent specimen of the progress musical drama has made in Italy. It has indeed been said that the opera is somewhat heavy, which probably means that it is too long, and, owing to the simplicity of the story, derived from Biblical sources, lacks those highly tragical incidents of poisoning and murder to which Verdi's operas have accustomed Italian audiences. In this respect the latter composer's re-written opera, *Simon Boccanegra*, must have satisfied the most fastidious, not to say bloodthirsty. This work was originally produced in Venice twenty-four years ago, and proved an egregious failure, so that Verdi withdrew it for the time being, and only recently re-wrote in great part the instrumental and declamatory portion of the score according to the principles of the musical drama of the day. In this task he was greatly assisted by Arrigo Boito, who did for the libretto what the composer did for the music; and the result is a work necessarily somewhat uneven, but highly interesting and eminently successful. The opera is founded on historical fragments from the reign of Simon Boccanegra, the first Doge of Genoa in the fourteenth century, and the action is certainly not wanting in sensational situations so congenial to Verdi's tastes.

The Teatro Regio of Turin also produced two new operas this winter, viz., *La Regina di Nepal*, by Bottesini, and Grammann's *Melusine*. Bottesini's *Hero and Leander* had been so successful that high expectations had been formed concerning his new opera; but the work can hardly be said to have realised them, although the composer has bestowed upon it all his usual care and conscientious labour. Indeed, it is not the music but the libretto that is to blame, for the latter does little more than reproduce a hackneyed story. The daughter of a conquered king is taken as a slave to the queen of the conquering nation, and falls in love with the favourite general of the queen; this leads to the usual rivalry between the two exalted personages, and ends in the suicide of Mirzay, the defeated heroine. Grammann's *Melusine* was received so coldly that it was virtually a failure, and this is hardly surprising. The Italian public at large has hardly begun to digest and appreciate Wagner, whose thoroughly Teutonic individuality differs so widely from all their traditional ideas of dramatic



music. After all, Grammann is but an imitator of Wagner, and as such lacks the great composer's genius and originality; indeed, his music has not unfrequently been described, as *Tristan und Isolde* upside down. There can be no doubt that the independent school which has within the last few years grown up in Italy, and has given to the styles of Wagner and Gounod an essentially national, Italian, and melodious character, has produced infinitely better works than those of the German composers who, simply imitating Wagner, go farther and fare worse.

Rome, which by no means leads Italy in musical matters, has produced nothing new this winter, although the Costanji Theatre promised to give a powerful impulse to dramatic music. Goldmark's *Queen of Sheba* was to have been brought out at the Apollo, but as usual it was deferred to the fag-end of the season, and the sudden death of Signor Jacovicei, the well-known Roman impresario of many years' standing, brought the opera season to an abrupt and unsatisfactory close. It is not yet decided who will be the future manager of the Apollo and Costanji, but there is at all events ample room for improvement in the operatic affairs of the Eternal City.

At the San Carlo in Naples the event of the season has been Wagner's *Lohengrin*, which achieved a brilliant success. *Lohengrin* has now been given in all the leading theatres of Italy, but its success is the more remarkable and significant in a city like Naples, where the airs of Bellini, Donizetti, and Verdi, have hitherto held undisputed sway.

The short season at the Pagliano Theatre in Florence has been conspicuous only for one novelty, viz., Anteri's new opera *Stella*, of which three special performances were given under the personal superintendence of the composer, and under the direction of Signor Marino Marciwelli, one of the most distinguished conductors of the day. The opera, based upon a Venetian story of the sixteenth century, as simple as it is pathetic, is full of musical and dramatic merit, and earned in many parts considerable and enthusiastic applause, of which a good deal fell to the share of the admirable *mise-en-scène* no less than to the artists and the almost perfect orchestra. With the exception of *Stella*, Florence has produced no novelty this winter, unless the revival of Paccini's *Sappho*, Marchetti's *Ruy Blas*, and a positively vile and ludicrous performance of Mozart's *Don Giovanni*, be considered as such.

The leading Italian theatres cannot, perhaps, vie with those of some other countries in the production of novelties; but the brief sketch here given shows, at all events, that they favour the production of works not only of their national composers, but also of foreigners, and deserve great credit for treating the art of dramatic music in a broad and liberal spirit.

C. P. S.

#### OUR MUSIC PAGES.

IN the characteristic specimens of early French work which fill the music pages in our present Number we have striking illustrations of the piquancy and grace which marked the compositions of our versatile neighbours of the seventeenth and eighteenth centuries, and which, whether in the song or in the dance, must always secure an abundant popularity. The first of the forms illustrated is the Musette—the diminutive of the old French "muse," an instrument of the bagpipe tribe—which was the description given to the airs used for the old pastoral dances, familiarly represented in the Watteau pictures. The second is a Sarabande, a term borrowed either from the name of a famous Spanish dancer Zarava, or from

the Persian "serbend," a song. Stately grandeur is the characteristic of this type of writing, of which the work here given is a most graceful specimen. Finally, in the minuet—"the Queen of Dances"—of Jean Jacques Rousseau, from his work *Le Devin du Village*, we have a charming example of a form in which, as Herr Pauer has said, every composer of note has tried his powers, but which has seldom received greater justice than in this tuneful number. To those who desire to make a more intimate acquaintance with the typical specimens of this class of music we can recommend the collection of pieces entitled "Old French Composers," by Herr Pauer, from which these illustrations are taken.

#### THE EMPEROR NERO AS A MUSICAL DILETTANTE.

MONSIEUR GEVAERT, director of the Conservatoire of Brussels, has just issued the second volume of his valuable work on the Music of Antiquity ("Musique Antique"). In the chapter, "L'Art grec à Rome," which concludes the historical part of the present volume, several pages are devoted to the artistic passion of the Emperor Nero.

The author remarks that the first century of the Christian era was a time of great musical activity; it witnessed a transfer to Rome of the highest bloom of new Hellenic art. From all parts of European and Asiatic Greece the *virtuoso* came, with a sure prospect of success and rich remuneration, to a city whose only occupation seemed to consist in nothing but pleasure and festivities; the highest classes of society were not content with leisurely enjoying music, but actually practised it themselves. For instance, Norbanus Flaccus, consul in A.D. 19, was an ardent player of the trumpet, and constantly practised on this instrument; Calpurnius Piso, who headed the conspiracy against Nero in A.D. 65 (which, however, was suppressed in blood), possessed a remarkable talent for the cithara; and even the virtuous Thrasea Paetus, in whom Nero, according to Tacitus, could and did find virtue itself, played a tragic air in costume in his native town, Padua, in a festival play, performed every thirty years, which could be traced back to the time of the Trojans (Tacitus, *Ann.* 16, 21), and Nero consequently blamed him all the more for his want of appreciation of his artistic display.

The translator of Gevaert in the *Vienna Evening Post* says that with few exceptions all the emperors of the first century strongly supported the musical art, and several of them cultivated it as amateurs. Caligula, a passionate friend, admirer, and supporter of the theatre, was both a singer and dancer. Titus, who was educated at the court of Claudius, with his son Britannicus, was well versed in music; he played on several stringed instruments, and sang with rare perfection. It is known that the beautiful voice and poetic talent of Britannicus obtained for him the deadly hatred of his adopted step-brother Nero.

Nero in his own person proved to the world that passionate admiration for the sacred art of music can unfortunately exist in the blackest soul. When he ascended the throne he sent for Terpanos, the best among the Citharædi—who were artists who played on the cithara and sang at the same time—and took of him singing lessons, showing himself a diligent and industrious scholar, and neglecting no precaution customary with Greek artists to spare as well as expand the organs of voice. His voice was weak by nature, a little rough and hoarse ("Quamquam exiguae vocis et fuscae," says Suetonius of him), and it was only by continual practice and anxious care in the employment of vocal and

instrumental rendering that he succeeded in overcoming his natural defects, and rendering anything well; yet, throughout the whole of his life he believed himself to be the first *virtuoso* of his time, and he died exclaiming, "An artist is lost to the world!" (*Qualis artifex pereo!*). When, towards the end of his reign, Julius Vindex, governor of Gaul, rebelled against him, there was nothing that hurt him more than when, in the charge of the Gallic emperor, he was called a miserable beater of the cithara. He introduced into Rome musical festivities, as he desired to "star" as tragic singer as well as cithara player and poet. In the year 58 he founded the Juvenalia in his palace, on the right side of the Tiber, and there appeared for the first time before a few friends, and made his debut as an artist. In the year 59 he introduced, in imitation of the Olympic games, under the name of Neronic games, great contests, to be held every five years, which were of a threefold nature—musical, gymnastic, and equestrian both riding and driving. At this time he did not take any personal part in the contests, and only in 63 appeared before a genuine audience in the half Greek city of Naples, and played on the cithara a Greek melody. "In spite of the theatre being shaken by an earthquake"—as his biographer Suetonius writes *apropos* of his appearance—"he did not leave off till he had finished his piece. Immediately after the performance the theatre fell down, without, however, any one being hurt. He played afterwards for several days consecutively in Naples." For these performances he chose several young leaders, and more than 5,000 powerful young men of the people, whom he divided into separate groups, and had them trained according to Alexandrian ways in the murmuring of applause (*bombos*), the storm of approval (*imbrices*), and the clapping with hollowed shells (*testae*), so that they might support him when he appeared as a singer. The *claque* were frizzed and dressed in the grandest style; they were paid privately; "their leaders earned 40,000 sesterterien" (Suetonius, *Nero, Claudius, Caesar*, 20). At last he resolved to display his art before the connoisseurs and public of Rome during the second spring games, in the year 64, shortly after the first persecution of the Christians. The whole world had been wanting to hear his "godly voice"; Nero would only gratify this wish in his own garden. But when the imperial body-guard joined their prayers to those of the people, Nero promised at once to appear upon the stage, and he immediately had his name entered on the list of the cithara players. He drew lots with the other competitors, and appeared, when his turn came, with the leaders of the legions behind him, and surrounded by his friends. The commanders of the guards (*praefecti praetorio*) carried his cithara. After he had taken his place, and the overture had been played, he announced through Consul Cluvius Rufus that he would sing "Niobe," and he did sing for hours. Still, he delayed the trial song for the first prize and the other parts of the programme till the following year, that he might have further opportunity of being heard; but soon this delay became too long for him, and he appeared again and again in public. He did not object to mix with the actors of the private theatres, and an *entrepreneur* engaged him one day at a million sesterterien (£8,500), a remuneration which was of course conceded much less to his artistic qualities than to his irritable and dangerous pride. Besides his cithara songs, he sang several tragic parts in costume, impersonating heroes and gods; he wore a mask which was a counterfeit of himself, whilst the masks of the heroine goddesses showed the features of the women he then happened to love most. Amongst other pieces he played at the wedding of Canake, "Orestes," "The Matricide,"

"Oedipus," and "The Furious Hercules." His success before the Roman public, mostly produced by fear, very soon became insufficient for this frenzied comedian. He longed for the applause of the Hellenes, the only ones, he said, who could hear and appreciate his productions. Towards the end of 66 he undertook an art tour to Greece. Immediately after landing he sang in "Cassiopea," before the altar of Jupiter Cassius; and he then appeared at all festivals, and even contracted into the one year those games that were generally spread over a long period. Contrary to custom, he ordered a musical contest in Olympia, and appeared there as a tragedian and cithara player. In Delphos he took part in the musical contest of the Pythian games. At the Isthmian games he sang, accompanying himself on the cithara, a hymn to Poseidon and Amphitrite and a short song to Melicertes (Palaemon) and Leucothea. Returning towards the end of 67 from Greece to Naples, where he had appeared for the first time, he entered the city in a carriage drawn by white horses through a specially-made breach, as was the custom with those victorious in the sacred games.

He made a similar entrance into Antium, into his palace at Alba, and into Rome. At the capital—where for his entrance they were obliged to pull down the arch of the Circus Maximus—he stood on a car which had been used for the triumphal entry of Augustus, wearing the imperial purple mantle and tunic covered with golden stars, an Olympic wreath on his head, the Pythian wreath in his right hand, and other wreaths triumphantly carried before him with inscriptions giving the places of the contest, the names of the defeated competitors, and the titles and subjects of the songs by which he had conquered. On the way animals were slaughtered in his honour; the different wreaths were deposited in his bed-room, where he also erected a bust of himself as a cithara player. All these loud successes and ordered triumphs did not, however, satisfy the artistic vanity of the Emperor; he desired to be the universal genius of music. Even towards the end of his reign, when he was threatened with the rebellion of the Gallic and Spanish legions, he solemnly promised in the event of his retaining the purple to appear at the games which would be held to celebrate his victory, to perform on the water-organ, the flute, and the bagpipes, and play on the last day, in the Turnus of Virgil, the part of a mime. Notwithstanding the doubtful character of his artistic successes, Nero left behind him the reputation of a talented composer, and a collection of his works was preserved for a long time. The poet Martial praises the love-songs of the "learned Nero," and the serious philosopher Seneca quotes with approval from one of his songs.

During the abominable reign of this comedian emperor, the passion of the Romans for music was as extravagant as for plays and fights; very often the divine art of music had to spice and elevate the entertainments which the power of a depraved imagination had created. In the eyes of the Christians who had fled from the butcheries of 64 Rome appeared as a city of bloodthirsty musical buffoons, and a trace of this impression may be found in the words of the Apocalypse over the accursed city. (Rev. ch. 18, v. 21, &c.)

"And a mighty angel took up a stone like a great millstone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all. And the voice of harpers, and musicians, and of pipers, and trumpeters, shall be heard no more at all in thee; and no craftsman, of whatsoever craft he be, shall be found any more in thee; and the sound of a millstone shall be heard no more at all in thee; and the light of a candle shall shine no more at all in

thee; and the voice of the Bridegroom and of the Bride shall be heard no more at all in thee; for thy merchants were the great men of the earth; for by thy sorceries were all nations deceived. And in her was found the blood of prophets, and of saints, and of all that were slain upon the earth."

### THE GREAT MUSICIANS.\*

UNLIKE too many serial publications, the valuable little biographies promised by Messrs. Sampson Low & Co. are following each other with commendable regularity, and unless the sale is altogether in an inverse ratio to the merit of the books, the publishers will, it may be hoped, be encouraged to extend the series until the ground is completely covered. Dependent, for the most part, as we have hitherto been upon translations of foreign memoirs, the majority of which have been ponderous and oftentimes anything but impartial, it is eminently satisfactory to be able to place in the hands of professional students, and of the increasing body of studious amateurs, a set of works which supply within reasonable dimensions a fair account of the great composers and their works.

In the case of the author of *Der Freischütz* and the *Preciosa*, the entrustment of the task of writing the biography to Sir Julius Benedict was naturally a foregone conclusion, as there is no living musician who has by right of affection for the old master, and by intimate personal knowledge of the man and his music, such exceptional capacity for doing justice to the subject. Thus Sir Julius is not merely able to draw upon Weber's diary, and communications from his contemporaries, and upon the life by Baron Max Maria von Weber—whose death, by the way, took place recently—but he gives us also the personal recollections which rank among the choicest memories of his own artist life. After a brief introductory sketch of the Weber family, leading up to the birth of Carl Maria—a sickly child suffering from a disease of the hip-bone, which was subsequently the cause of his permanent lameness—the author proceeds to chronicle the chief events of the composer's life year by year from 1798, when the boy was prematurely forced to compose and to study with that vicious determination to make him a second Mozart which must ever be remembered as a serious flaw in his father's character. The vicissitudes of the young composer's early life are briefly sketched, and the 27th of February, 1810, stands out as the epoch of what Sir Julius terms "the regenerated life of the artist whose genius, henceforth freed from all alloy, shone in purity and brilliancy like gold cleansed in fire." Two years later the father, whose strange idiosyncracies had well-nigh shipwrecked his son's career, died, but then Carl Maria was exposed to still greater trial from the worthless Therese Brunetti, from whose toils he so hardly extricated himself; and the details of these episodes in his life, until his marriage with Caroline Brandt took place, receive perhaps an undue share of space and notice. His own illness, closing with the happy convalescence which inspired him to write his "Invitation à la Valse" and dedicate it to his wife, followed, and we reach 1820, when, with *Der Freischütz* successfully completed, he wrote the *Preciosa*, and thus arrived at what his biographer with justice terms "the culminating point of his musical career." In 1821 Sir Julius became Weber's pupil, and from this date the personal interest and vividness of his narrative are naturally much increased. The description of the composition of the Concertstück in F minor suggests a note on the composer's high talent as a pianist, and Sir Julius proceeds to claim for him what is perhaps his greatest title to honour in "the foundation of the romantic school," when he asserts that Meyerbeer's *Robert le Diable* would not have been written but for *Der Freischütz*, and Richard Wagner's *Tannhäuser* and *Lohengrin* can be traced to *Euryanthe*. The production of *Euryanthe* is minutely described, and the volume closes with a sympathetic record of Weber's visit to England and his final illness. An exhaustive catalogue of his works, with brief descriptive notes on their characteristics also conveying the opinions of the

biographer as to their merits, forms an appendix to the little book which will give it a permanent value for purposes of reference.

The companion volume on Schubert, from the pen of Mr. H. F. Frost, although necessarily a compilation from standard authorities, comes to us as the work of a careful and appreciative student of the ill-fated composer, the key-note of whose life he rightly touches when he says, "The mighty power of genius, defiant of circumstance and surrounding, was surely never better illustrated than in the master whose place and mission in the world are to form the subject of this volume." Like Weber, Schubert allowed a "Caroline" to engross his thoughts at an important period of his artistic career, but Mr. Frost leaves it to the romanticists to trace the effect of this dominant feeling of his heart in the music composed about this time. The struggles of the young musician are duly set forth, but the interest of the biography lies rather in the very full information which Mr. Frost supplies as to the composition of nearly all Schubert's greatest works, and as to the circumstances of their performance. He sums up with accuracy the characteristic of the great mass of the master's writings when he describes them as "faulty perhaps as regards mere structural elegance and symmetry, but matchless for true poetry and imaginativeness." Of the magnificent symphony in C Mr. Frost cannot speak with too much enthusiasm: it is, he holds, "Schubert's apotheosis in music, the most resplendent manifestation of his genius at its zenith." Unable to escape the conclusion that the man whose unhappy lot was largely responsible for the faults of character on which his enemies seized, was not free from the vice of undue indulgence in stimulants, Mr. Frost excuses it by ascribing it to his love for genial society, and shows that to the last it never interfered with his wonderful devotion to work. We were about to remark, before closing our brief notice of this interesting volume, that Mr. Frost seemed to have done but scant justice to Schubert's acknowledged supremacy as a *Lied* writer, when in his last chapter we found that he explained the apparent omission by stating that it was due to design and to the belief that "although it is no longer the custom to consider Schubert exclusively or principally as a song writer, yet the extent and value of his large works are still very imperfectly recognised, and much splendid music has still to be brought to light." To his grand creations in this school, however, he pays willing testimony, for he adds, "But when all has been said, it is as the monarch of the *Lied* that Schubert's greatness and individuality shine forth most distinctly." Of Schubert, it must be admitted that his fame is like the appreciation of his genius, almost entirely posthumous, and Mr. Frost is to be credited with having, in a very able and interesting sketch, supplied all admirers of his music with a handbook which will enable them to appreciate it reverently and intelligently.

## Foreign Correspondence.

### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, June 15th, 1881.

I HAVE delayed my monthly record for a few days to wait for the conclusion of the Italian opera, which takes place to-day. It is worth while to look back over the season, consisting of thirty-six performances, in which we were promised, in addition to the operas of Rossini, some new and some neglected operas by different masters. The result was unsatisfactory; not a single new opera was produced, and Rossini was dislodged by Verdi, and with operas literally worn out by repetition. *L'Italiana in Algeri* and *Il Matrimonio Segreto* were promised every other day, but the former never reached performance and the latter was given on the last day but one (yesterday), and then was reduced to the first act. On some evenings the programme showed a poor mixture of single acts of different operas, spiced with a ballet. *Il Barbiere di Siviglia* was performed five times as a make-shift instead of other operas. The operas which were best performed were *Aida* and *Gli Ugonotti*, both well represented and attended by large audiences. But on many evenings,

\* *The Great Musicians*. Edited by FRANCIS HURFFER:—"Weber," by Sir JULIUS BENEDICT; "Schubert," by H. F. FROST. London: Sampson Low, Marston, Searle, and Rivington. 1881.



particularly in the latter part of the series, the attendance was small.

The German season had been fairly successful. Though we are happy enough to possess, in addition to Herr Richter, who is for the moment in your hands, two other conductors, Herren Fuchs and Gericke, it was thought proper that the Italians should have their own conductor, Sig. Kuon (Kuhn, Kohn?), who showed so little capacity that he was unable to pilot *Gli Ugonotti* and other operas, which really were conducted by one or the other of the reserve. To speak of the singers, it is easy now to rank them in the right way. Of the ladies three were found to be tolerable, each in her sphere. Sgra. Biancolini, of whom I spoke the other day, is a finished vocalist; she was best heard as Cenerentola, but as Amneris was no less excellent, though the rôle was not fit for *fiortura* singing. Sgra. Maria Durand is an educated artist, distinguished by taste, temperament, acting, and mastery of the voice, which is still one of the best. She was admired as Aida, Leonore (*Travatore*), Valentina, Elvira, and Amelia. Sgra. Elvira Repetto, whom also I mentioned in my last letter as having appeared as Rosina (*Barbiere*), was heard as Norina, Violetta, Margherita di Valois, and Gilda. She really excelled only as Margherita, the other rôles not being so well suited to her powers. Of the stronger sex, I have spoken already of the tenor Piazza and the baritone Aldighieri, and have nothing to add. Another tenor, Sig. Barbacini, pleased but little as Radames, his voice being on its decline; Sig. Perotti, however, was much applauded as Raoul, Ernani, Rigoletto, Riccardo, giving his upper notes with that Italian exaggeration which always makes capital out of the higher regions. He was heard in Vienna some twelve years ago as Herr Prott, and is engaged in Pesh. I have still to mention Sig. Tamburini, a good basso and Sig. Napoleone Verger, a baritone, who deserved the sympathy he won by his conscientious and artistic singing. Unfortunately, he is much hindered in his acting by a physical defect in his foot. Some German representations filled up the evenings as long as the singers were still at hand, but ceased at the end of the month of May; some of the second-rate artists were employed in all the Italian operas. The chorus, it is true, studied its part with the Italian words, but it was for the most part difficult to distinguish whether the language was the Italian or another tongue. In some operas, however, the German prevailed. The season will finish to-day with another repetition of *Gli Ugonotti*, giving at least a pleasant farewell, but it is doubtful if the experiment of an Italian *Gastspiel en masse* will be repeated another year. As the list below will show, we had Verdi with five operas and eleven evenings; Rossini with two operas and eight evenings; Donizetti with two operas and five evenings. Moreover, Bellini with one opera and one evening; Meyerbeer with one opera and four evenings; Cimarosa with a fragment, Vaccaj likewise (the last scene of *Romeo and Juliet*, three times repeated), *Don Bucefalo*, by Cagnoni (Scene, Act II., performed by Sig. Bottero), and single acts or scenes from *Rigoletto*, *Travatore*, *Favorita*, *Cenerentola*. A new ballet, *Der Spielmann*, was performed seven times.

We shall have now some representations of *Antigone*, with the music of Mendelssohn, the actors being the best from the Hof-Burgtheater, and some ballet evenings with lower prices.

Operas performed from May 1st to June 15th (for better review I repeat those evenings from May 1st to June 12th): *Lucia* (twice), *Cenerentola* (three times), *Rigoletto* (three times), *Don Bucefalo* (Act II.), *Romeo e Giulietta* (Act IV., four times), *Il Barbiere di Siviglia* (five times), *La Sonnambula*, *Aida* (three times), *Il Trovatore* (twice), *Don Pasquale* (three times), *La Traviata* (three times), *Gli Ugonotti* (four times), *Ernani* (twice), *Don Pasquale* (three times), *La Favorita* (Act I.), *Un Ballo in Maschera* (twice), *Il Matrimonio Segreto* (Act I.), Operas in German: *Der betrogene Kadi* (and a ballet), *Faust* (twice), *Lohengrin*, *Oberon*, *Freischütz*.

#### MUSIC IN MELBOURNE, AUSTRALIA.

[FROM AN OCCASIONAL CORRESPONDENT.]

MELBOURNE, April 23, 1881.

As the time draws near for the closing of the Exhibition, the visitors from the country are crowding in. Organ recitals are

given every afternoon, several well-known organists being engaged for the purpose. The recent concerts include one on the 2nd of April for the benefit of the sufferers by the late torpedo explosion, at which Mme. Tasca gave on the pianoforte an exceptionally fine rendering of Chopin's *Marche Funèbre*, and Miss Rees was happy in her selection and execution of a florid operatic scene from Auber's *La Circassienne*; a concert on the 7th of April by Mlle. Charbonnet, who will shortly leave Melbourne for Paris, for the purpose of pursuing her musical studies; and a concert on Easter Monday at the Town Hall, given by Miss Rosina Carandini, with a programme suited to the tastes of holiday-makers. The most interesting musical event of the month was the production at St. Patrick's Cathedral on Easter Sunday of Gounod's "Messe Solennelle," with full orchestra. It was performed in its entirety for the first time in Melbourne, under the direction of Mr. Alfred Plumpton. The performance was highly successful from an artistic point of view, and attracted an immense congregation. On Good Friday the Philharmonic Society produced Spohr's oratorio, *Des Heilands letzte Stunden*, to which the name of *Calvary* has been given in the English version. Though a praiseworthy attempt, there were many drawbacks to the success of the performance. The members of the Society do not appear to take sufficient interest in the proper representation of the works performed, as was evident on this occasion by the fact that many of them were absent, thus considerably reducing the power of the chorus and destroying the balance of the parts. From this cause also the orchestra and organ (nearly always too prominent in the performances of this Society) utterly extinguished the voices in some portions of the choruses. The first part of the work went with a tolerable degree of smoothness, but the second part showed great want of careful rehearsal. The solo singers, with two exceptions, were amateurs with little fitness for the task entrusted them.

#### Reviews.

*Training School for the Pianoforte.* By E. PAUER. Sections B and C, Second Step; and Section B, Third Step. London: Augener and Co.

THE scheme of this work, which we briefly outlined in our notice of its opening Numbers, is being admirably fulfilled, and Herr Pauer has adhered distinctly to the path which he marked out for himself, his aim being to supply music calculated to train the pianoforte pupil from the elementary stages up to concert playing. Section B, as the reader may remember, was to supply the intermediate "Lesson" between the "Study" and the "Recreation," and in its first Section, fifteen easy pieces in C major, and nine similar numbers in C major and A minor were provided. In the second step of Section B, the pieces are in the keys of G, F, D, B flat, and A minor, and although style "Lessons," they are so thoroughly melodious that they will almost compete with the "Recreations" in the pupil's favour. The composers drawn upon are Müller, Koehler, Volkmann, Reinecke, Gurliitt, and Haydn, and in every case the music is carefully fingered and marked. In Section C of the same step we have twenty old dances in a variety of keys all well deserving to be styled "Recreations." In fact, this part of the work may be commended to those who are no longer *in statu pupillari*, as offering a charming collection of pieces in a form which is still comparatively neglected, although it is better fitted to please a drawing-room audience than many works of larger build. Prefixed to the music of this part is what may be termed a miniature dictionary of the names applied to these graceful and quaint bits of work, from which the untutored reader will see that each form has a distinctive character which is reflected in the music. The composers whose works are given in the succeeding pages are Corelli, Bach, Handel, Gluck, Auber, Montclair, Lully, and our own Dr. Blow, Byrde, Bull, and Purcell. As the conspicuous feature of the "Training School" is to give the pupil not only work for the fingers, but food for the mind, the idea of introducing all the forms of this genuine music of the olden time is much to be commended. In the third step of Section F we have graver material, consisting of eighteen pieces in the several

keys of E flat major, A major, C minor, and F sharp minor; or, as it is put at the head of the first music-sheet, "in 3 flats and 3 sharps." The result of this classification of keys ought to be to impress the pupil with the tone character of each key, and thus to fix in the mind some more intelligent appreciation of the feeling of the key than is conveyed by the mischievous fashion common with teachers of merely talking of pieces in so many sharps or so many flats, as if the difference were purely mechanical. The "Lessons" in this third, or highest step of Section B, include some beautiful movements from Bach, Beethoven, Schumann, Hummel, Chopin, Diabelli, Arne, Bennett, Gade, Gurliitt, Kuhlau; and the Editor is to be congratulated no less on the way in which he has worked out the ground-plan of the "Training School," than on his very admirable choice of the pieces. In a letter recently addressed to us from a distant colony, a lady who described herself as possessing the technical knowledge and executive capacity necessary to enable her to teach her children the piano, and who was far removed from the haunts of professors, lamented the want of a book which would give her the *matériel* necessary to form a correct style and an artistic taste. In this valuable book she will find exactly what she desired, and we believe that she gave expression to a want which is very widely felt, and which is now for the first time adequately supplied.

*Tanz-Capricien.* 1. Menuetto. 2. Valse. 3. Polka-Mazourka-Caprice. 4. Polka-Caprice. 5. Mazourka. 6. Valse finale. Für das Pianoforte von XAVER SCHARWENKA. London: Augener & Co.

UNDER this title is published a series of pianoforte pieces teeming with freshness of thought combined with chasteness of expression. No. 1, in C minor, though recognising the limits laid down by the classical writers as appertaining to the minuet form, is strikingly original in style, and retains no trace in melody of the somewhat stilted rhythm of the old dance. No. 2, in C sharp minor, very happily combines a chastened sprightliness with sentiment. The introduction of the leading theme in the bass, and then immediately in the upper part in the relative major, is very effective. No. 3, in E minor, has an attractive subject, consisting of a turn followed by eight quavers *staccato*, accompanied by a phrase moving in crotchets *legato*. This contrasts well with a melodious *legato* passage in the inner parts that is accompanied by broken phrases in the right hand. No. 4 is an *allegretto grazioso* to which the frequent use of the acciaccatura imparts considerable brightness, which is, however, modified by the key chosen. The trio in D flat major has a rich vein of melody running through it *legato*, accompanied by *staccato* chords and single notes for the left hand. The piece is termed a "polka caprice," but it lacks to a great extent this emphasised third quaver so characteristic of the dance itself. No. 5 in G minor has an interesting thoroughly mazurka-like subject, relieved by episodes in the tonic major of bold and of tranquil character. No. 6, in A flat major, is a gem. It is simple in structure, but the valse sublimated, so to speak. This is much the easiest setting of the series, and might be played by many to whom the other pieces would present too great difficulty, though none of them are very taxing in their demands. They require mind in their exponent rather than highly-developed digital dexterity.

*Schumann-Album for the Young* (Album für die Jugend), with annotations. Revised and Fingered by Professor TH. KULLAK. London: Augener & Co.

No brighter or more taking book for young players has ever been published than this "Christmas Album" with its titled pieces, the leading idea of the several numbers being conveyed in the names affixed to them by the composer's hand. Veritable "songs without words" in miniature, they are made more attractive to juvenile players by the fanciful inscriptions which connect them in the mind with some definite idea; and no house where there is a pianoforte ought to be without a copy. The annotations of Professor Kullak include hints as to the mode of performance supplied in English and German, but to avoid misapprehension it may be well to add, that while the music has

thus been "edited" it has not been tinkered, and we simply have Schumann's text with a few aids to its more correct performance which cannot fail to be valuable.

*Valse Caprice, pour Piano.* Par JOSEF TROUSSELLE. Op. 10. Stanley Lucas, Weber, and Co.

A BRIGHT little piece, of very moderate difficulty, in D flat major, in which are some effective modulations, and also considerable melodic effect, without the entire upper half of the keyboard having to be brought into requisition to obtain it.

*Endymion.* Menuet classique pour piano, par ALEX. S. BEAUMONT. London: Augener and Co.

IN this composition Mr. Beaumont has shown himself to be a careful student of good models with very successful result. The minuet, which is cast in thoroughly orthodox form, opens with a grave but energetic strain of eight bars in F minor, which deftly leads into its own repetition, and concludes in the relative major. A strain of eight bars in the new key exhibits a vein of more impassioned melody; this is followed by another eight bars, partly consisting of some interesting imitations of the melody of the second strain and of an effective preparation for the re-entry of the first strain, which reappears with increased energy, and, after a repeat, brings this portion of the work to a conclusion by a spirited coda of four bars. The trio, in F major, contains some pleasing tranquil *cantando* passages, relieved by others of more vigorous character, and admits of an expressive rendering; the re-entry of the minuet is managed in a particularly happy manner.

*Gradus ad Parnassum.* By MUZIO CLEMENTI. *A Selection of Studies, revised and fingered, with marks of expression and directions as to the proper mode of practising them.* By CARL TAUSIG. With a Preface by C. F. WEITZMANN. London: Augener and Co.

ONE of the latest works of Herr Carl Tausig was the editing of this selection from Clementi's once-celebrated *Gradus*, and a more useful contribution in aid of the pianoforte student could scarcely have been made. The original work, despite its high value, had its practical excellence somewhat marred by the needlessly large number of studies it contained, by the frequent repetition of passages almost identical in character, and by certain mannerisms, both of form and execution, which are unsuited to the present time. This redundancy of matter has been wisely rejected, and Herr Tausig has chosen twenty-nine studies from the *Gradus* which are of the most practical and improving character, and intended to overcome the greatest variety of difficulties. An attempt has been made to arrange the studies progressively, and the arrangement for the bulk of students would, probably, work well, though there must always be exceptional cases in which any formal order will need to be departed from by an intelligent teacher. Clementi's fingering has, in general, been retained; where alterations have been made they occur in those instances in which this branch of pianoforte technique has made an advance since the author's day, or where the fingering now adopted is calculated to strengthen the naturally weak fingers, &c. Some of the studies have two or three different fingerings suggested for particular passages, from the simplest to a purposely-selected difficult mode. The "Gradus ad Parnassum" in its new form is worthy of a very important place in the student's curriculum. "The pupil," says Herr Weitzmann, "who has so thoroughly studied the exercises of the 'Gradus ad Parnassum' that he can play them with certainty and ease, will have attained the requisite facility for executing the pianoforte works of every master from C. P. E. Bach to Beethoven, and at the same time will not be brought to a stop by any further difficulties which he may find in them." Herr Tausig himself made use of these studies before all others in the school for the higher development of pianoforte-playing, of which he was the head, as well as for his own practice. In his opinion Clementi and Chopin alone have provided such studies of this kind as perfectly fulfil their intention. "By means of these studies Clementi has made known and accessible

to every student the entire pianoforte literature from S. Bach, who doubtless requires peculiar practice, to Beethoven; just as Chopin has also done from the latter to Liszt, in whose compositions musical art has attained to a dazzling height." The present edition is clearly printed with English fingering and with a translation of Herr Tausig's remarks on the mode of practising the studies, and may be procured in three separate books or in a volume.

*The Village Fair.* An Alpine Idyll. Cantata for female voices. Words by JETTY VOGEL. Music by W. H. LONGHURST, Mus. Doc., Cantuar. London: Novello, Ewer, and Co.

THE more general adoption during the last few years of choral classes in connection with schools and colleges has given a considerable impetus to the publication of pieces, of greater or less length, for male or female voices respectively, ranging from the simple part-song to the dramatic cantata. The "Village Fair" is a welcome addition to our musical literature of this class for female voices, and is adapted for use either at the choral concert or in the more unpretending arena of the drawing-room. The scene is Switzerland, and the theme is a simple one. Suzanne and her daughter, Aline, compelled by poverty, come from their mountain home to the village fair, in order to sell Charmante, their favourite and last remaining cow. Out of harmony with the mirthful scene, they are received somewhat derisively by the village girls, led by Lizette. At the last moment Conrad, a son of Suzanne, who was supposed to have died in the Indies, arrives on the spot—

"He died not in the Indies,  
As falsely we were told;  
But he has come to share with us  
His silver and his gold"—

and everybody is happy ever after. The cantata opens with an instrumental introduction of sixty-two bars in a flat major,  $\frac{3}{4}$  time, having a pretty and somewhat pastoral leading theme, but falling off in vigour and interest before the close. This is followed by a chorus in D major  $\frac{3}{4}$  time, "The bells they are ringing, the maidens are singing," well-written and very melodious, although the composer may probably be more indebted to Meyerbeer than he is aware of for the gist of his opening subject. A pleasing trio follows, "How dear is the land for which heroes have bled," and this is succeeded by a simple but very beautiful unaccompanied part-song, "Dearer is the shed to which his soul conforms," the words being selected from Goldsmith's "Traveller." A duet for Aline and Suzanne, "Ah! do not weep," is thoroughly well-written and melodious, and deserves remark for some thoughtful and skilful modulations. Lizette's song, with its interpolated chorus, "Welcome, Aline," is piquant; and the recurring chorus, "Buy a fairing," is suitably bustling and bright. A contralto song, for Suzanne, "Where the mighty glacier curveth," with a harmonium accompaniment *ad lib.*, is an expressive bit of andante writing, with some good accompanimental effects. An air in A minor for Aline is followed by a repetition of the former chorus with slightly varied words, and this in turn gives place to the song of return for Aline, "Come o'er the mountain range," which is very taking in style. A commonplace number for Lizette, "Aline, see this chain of gold," has a more characteristic second movement, introducing two or three passages of considerable character, and some laughter phrases for chorus. The next number, a solo for Suzanne, "Know'st thou not who, my daughter, this gentle deed hath done?" leading into a duet for Aline and Suzanne, and afterwards, by the addition of Lizette, to a trio, is simply written in the vocal parts, and has some very effective figures of accompaniment. The final chorus, "Joy to the Wanderer," is broadly and simply written, and brings the cantata worthily to a joyous termination. The composer has succeeded in producing a very singable and pleasing cantata of a simple character, and one that is well within the scope of any average body of female part-singers with two or three soloists among them.

*A Complete Set of Offertory Sentences*, some of which may be used as Short Anthems. Composed by T. E. SPINNEY. London: Ewald and Co.

COMPOSERS of offertory sentences fail oftentimes through endeavouring to introduce striking modulations for the sake of doing

something new, or through aiming at a dramatic treatment in place of a meditative one, for surely meditation by the congregation on the portions of sacred text recited or sung is what the Church would encourage. Where Mr. Spinney keeps this fact in view his work is successful, as in Nos. 1, 2, 3, 4, and some others; but occasionally he aims at too much, and the result is a comparatively ineffective setting. A few clerical errors require correction in future editions. These settings are worthy the attention of directors of our parish choirs.

*Le Chant d'Anne Boleyn.* Mélodie. Paroles et Musique de LEON DE GARDEN. London: Augener and Co.

THE interest of this song lies chiefly in the subject chosen for illustration. It is somewhat dramatically treated, and would have appealed to a larger audience had the words been in French and English, instead of in French only.

*Our Favourite Tunes* (Unsere Lieblings-Melodien). A Collection of Melodies, Ancient and Modern. Arranged for Violin and Pianoforte. By CORNELIUS GURLITT, London: Augener and Co.

THESE melodies, some of which are but of twelve bars length, while others extend over two pages, are culled from various sources, and include such national airs as "God save the Queen," "The British Grenadiers," "John Anderson my Jo," "The Last Rose of Summer," "Du, du liegst mir am Herzen," "Schöne Minka;" with excerpts from *Oberon*, *Figaro*, *L'Elisir d'Amore*, *Freischütz*, &c., and from classical chamber music. The arrangements are generally good, the pianoforte occasionally rendering the melody, while the violin has an *obligato* accompaniment. The German fingering is adopted. The get-up of the book is extremely good, and it would make an acceptable present to a young student of the violin.

*The Kingdom of Music.* Portraits of Musicians and Artists. London: Augener and Co.

IF we were inclined to take any exception to this interesting and welcome volume, it would be to its second title, for it seems to us that the term "musical artists," or "artist musicians," would more accurately describe the men and women whose faces are so admirably brought before us. In other words, we should be disposed to treat the words musicians and artists as equivalent, if not absolutely convertible terms. The book gives us a series of nine plates, each presenting between thirty and forty pictures of the vignette type of great composers and executants. Among the ancients the series commences with Palestrina, while of the moderns it is sufficiently recent to give us the operatic singers who are still appearing at Covent Garden and Her Majesty's Theatre. As far as the living are concerned, the likenesses are uniformly good; and as to the dead, we have, after comparing them with a collection of portraits which is on the whole fairly trustworthy, little hesitation in describing the likenesses as being for the most part authentic. The English amateur may perhaps desiderate a larger infusion of his own countrymen and countrywomen, but this may possibly be supplied in a succeeding edition, of what cannot fail to become one of the most popular drawing-room books of the day. It may be worth while to suggest to the publishers, that if they could issue the entire collection on a single sheet adapted for framing, after the fashion of the far smaller collection of pictures grouped by Mr. Towers of Alderley Edge some years ago, it would be appreciated on many a wall.

#### ORGAN MUSIC.

*English Organ Music.* No. 6, Vol. II. Published under the direction of the Editor of the *Musical Standard*. London: W. Reeves.

THERE are only three pieces in the present issue of this serial, two of which, by Messrs. Turner and Lott, are of considerable length, though it is apparent that each composer has been working on the easily-recognised patterns supplied by new and



old masters, viz., Guilmant and Bach. Mr. Turner, who appends Corp. Christi Coll., Cambridge, to his name, is most successful in the trio of his "Grand Chœur; Minuetto"—a polyglot title. The chief theme, in E minor, is heavily filled-in with chords for both hands, and is remarkable as being destitute of any modulation throughout its forty-eight bars. It advances every fourth measure from the tonic harmony to the tonic again, and as regularly retires to achieve the same barren result. This can hardly be termed a useful "exercise," even from a 'Varsity standard, and is apt to remind people of the newly-fledged M.P., who addressed the Speaker of the House three times in succession with the words, "Sir, I conceive!" finally sinking into a chair without conceiving anything. Mr. Turner uses his pedals well, and appears much prepossessed with the bass-notes above "middle c." An immense gain would have resulted had the composer thrown the *da capo* boldly into E major, at the sixteenth bar from the end of the trio in G. Mr. E. M. Lott, an organist of recognised ability and experience, furnishes a Toccata and Fugue in C minor after an olden form; but to handle the organ well, and, on the other hand, be imbued with the divine afflatus, are widely separated gifts. The Toccata, though evincing much merit, receives too sparse a development to give it importance, and the fugue, on a subject *alla capella*, creeps too timidly within the key chosen to excite the interest of the grand compositions by the old high priests of a past age. The last piece in the number, a "Postlude," by E. W. Healey, Mus. Bac., Oxon., should have been named a "Fugato in A flat major." The notation is that of the vocal music of Palestrina's time. Neither the passage of notes chosen to be operated upon as a "subject," nor the details of treatment offer points of interest to either player or listener.

*Offertoire for the Organ*; being No. 2 of Twelve Original Compositions, by HUMPHREY J. STARK, Mus. Bac. Oxon., Registrar of Trinity College, London. London: W. Reeves.

It can hardly be a healthy sign when modern organ composers—like certain dramatists of the day—"borrow from the French," to put it in as delicate a guise as possible. Hence we are now inundated with English offertoires, communions, grand choeurs, elevations, and what not, which are doubtless thought much superior to the original article itself. However, "imitations," whether ecclesiastical, dramatic, or musical, should neither be commended or encouraged. Mr. Stark's offertoire in B flat is, we are sorry to say, an unsatisfactory movement in the rhythm of a mazurka, which he has brought into church, and blessed with much padding in the shape of filled-up chords in order to be deemed suitable for "voluntary" use, or the reverse, on that ill-fated machine, the parish organ. The best advice to be offered Mr. Stark is to set the piece for the pianoforte, for which instrument it is much more suited than any species of organ. Under the proper title, suggested above, it may find favour as an easy "teaching" piece, as the phrase goes amongst music masters in town and country.

*The Organist's Quarterly Journal of Original Compositions.* Edited by Dr. SPARK. Part 50, April, 1881. London: Novello and Co.

THE fiftieth Part of Dr. Spark's organ journal is occupied by short movements by Messrs. Smieton, Gardner, Hepworth, Creser, Bryant, and Brooksbank, most of which, being destitute of imaginative or creative power of any kind, need not be dwelt upon. Mention may be made as regards the only piece of any length in the number, viz., a Prelude and Fugue in C minor by W. Creser, Mus. Doc., Oxon.—the newly-appointed organist of Leeds parish church. It will be seen, on glancing at the two pages of the Prelude, that it is not in any sense a "Prelude," being merely an introduction of a rambling character, ending, as is customary, on the dominant chord. The fugue subject, a passage of Brobdingnagian length, occupies no less than seven closely-packed bars, the semiquaver groups in which have been coolly transplanted from Bach's well-known fugue for the organ in D major! The conduct of this subject is in accordance

with no digest of the art of fugue hitherto revealed to University doctors or European professors of any grade. After the prolonged subject has received two or three "answers," the business comes to a complete standstill; a bunch of crotchets, in chords and unison, appears to drop from the clouds—"here stands a post," in a musical sense—after which a feeble essay is made to start the theme in E flat, actually to be answered in E flat again! For at least one-third of the fugue all attempt at part-writing appears to have been given up as a bad job, while (though specially feasible) neither a dominant or a tonic "pedal-point" finds a place in a composition which cannot be said to reflect any particular credit upon its author, or upon the work of which it forms a part. While always ready to proclaim and encourage native talent wherever found, we shall, in the interests of art, never hesitate to express our regret that music such as this should be brought forward in a publication avowedly issued as a representative work for the use of English and foreign organists.

*Handel Album.* Containing Extracts from Instrumental Music by Handel, now rarely performed. Arranged from the Scores for the Organ by W. T. BEST. Book X. London: Augener and Co.

THE present issue of this valuable work contains a gavotte from the opera *Amadigi*, in which the organist will find some passages for his solo reeds alternating with *tutti* phrases for great organ; the final chorus from the same opera; a delightful courante from Suite de Pièces in G major, with solos for clarinet, diapason, and oboe (oboe orchestral, we should say, where it exists); fuga in B minor from the six organ fugues; and the overture to "Solomes." It is needless to say that the work is well laid out for the instrument where Mr. Best is concerned; in one or two passages, however, on the manual staves the notation might have been so arranged as to show more clearly, and at a glance, which hand should play them.

#### MINOR ITEMS.

*Voice Part to the School of Part-Singing.* By J. CONCONE. (London: Augener & Co.) This little work is in three parts, the first consisting of easy exercises in two, but occasionally in three, parts, on the major and minor tonic triad, the triad of the dominant, the scale, &c.; the second of *solfeggi* of progressive difficulty, for two voices; and the third of six duets without words. The educational value of the work is undoubted, and the author very wisely commences with exercises upon the tonic triad, instead of upon the major scale. This is borrowing a useful leaf from the tonic sol-fa practice.—*My All upon Earth* (Mein Alles auf Erden), Song. *Sabbath Bells*, Vocal Duet. By FRANZ ABT. (London: Augener & Co.) "My All upon Earth" is a good tenor song, of impassioned character, with very frequent, and always effective, modulations. "Sabbath Bells," an easy tuneful duet, in A flat, for equal voices, diatonic in style, and suited for the family circle rather than for public use. The bare perfect fourths, in bars two and three of the voice part, produce an effect more peculiar than pleasing.—*Gavotte du Duc de Richelieu*. By MAURICE LEE. (London: Augener & Co.) This arrangement is for flute and pianoforte, though the title-page says pianoforte and flute, which is a very different matter. However, the pianoforte part, though necessarily subordinate, is not open to the charge of baldness, so common in these arrangements. The gavotte has some piquancy and freshness in its leading theme, with which the tenderness of the sub-dominant subject contrasts well.—*Allemande, Jadis, Menuet, Scherzo, Canonetta, Deux Valses*, pour Piano. Par CHARLES WEHLE. (London: Forsyth Brothers.) These pieces, in five separate issues, are well got-up by the publishers, and edited and fingered with great care and judgment by Mr. Charles Hallé. The first is a *morceau de salon*, in D flat major, with a rich vein of melody compounded of arpeggio, and scales diatonic and chromatic. A well-managed change to A major introduces a fresh subject in slightly staccato chords, followed by some sweeping arpeggios *una corda*. Why the

piece should have been called an Allemande, we know not, as it is in 2, and not double, time. *Jadis* is a graceful minuet, in B flat major, its leading subject being led off by the right hand in sixths. The trio in the dominant, with an episodic passage in A major, has a more spirited theme in dotted minims, relieved by chromatic quaver passages. The *Scherzo* is almost weird in the sportiveness of its opening phrases, and a careful rendering is required where the three crotchets for the right hand are to be played against quavers grouped as for 3 time for the left. The trio in A flat is of tranquil character, and helps greatly to enforce the effect of the repetition of the *scherzo* proper. *Canzonetta* is a pleasing melody in E minor, richly harmonised, with an interpolation of graceful character in the tonic major. Of the two valse, the first will be preferred by most players. Both, however, possess elements of originality, instead of the well-worn figures and phrases that do duty in so many *valse de salon*, and admit of—indeed, demand—a musicianly rendering. All the pieces exhibit, more or less, a freshness and spontaneity of thought, with considerable harmonic resource on the part of their composer.—*Chanson de la Sirène*. Romance pour piano. Par E. L. HIME. (London: Forsyth Brothers.) A tender melody in G major, 3 time, with somewhat of the swing-song rhythm, and with an accompaniment mostly in chords of two notes for left hand, but with one or two modulations rather too sudden or too violent to be altogether pleasing. Some semiquaver and demisemiquaver passages introduced lie well for the hand, and are carefully fingered, so that the piece will be useful for teaching purposes, for which it is probably designed.—*Gavotte and Trio for the Pianoforte*. By LEYLAND LEIGH. (London: Forsyth Brothers.) In this piece is embodied much of the frolicsome spirit of the old dance, but the composer appears at times to waver between a treatment imitative of old models and modern harmonies. The trio, in the subdominant, is of smoothly flowing character, but in bars 61 and 62 an objectionable progression, which produces in addition the effect of a harsh false relation, might well be removed.—*Three Musical Sketches* (second set); Anxiety, Tranquillity, Repose. For the pianoforte. By T. E. SPINNEY. (London: Ashdown and Farry.) Regarded simply as mental pictures typified by musical characters, Nos. 1 and 2 are the most successful; but viewing them apart from their descriptive titles, they all give evidence of considerable thought, not unaccompanied with skill in giving expression to it on the part of their composer, who would be able to hold his own in a more important field.

## RECEIVED FOR REVIEW.

FROM R. ANDREWS, Manchester: (R. Andrews), "Masonic Songs," No. 1; "Thanksgiving Anthem."—DAVID BOGUE: (F. M. Jackson), "Wagner's 'Lohengrin,' Musically and Pictorially Illustrated."—BREWER & CO.: (St. Elliot), "Jack's Pride," Song.—BURNS & OATES: (J. C. Walker), Daily Practice for the Voice.—CHAPMAN & HALL: (De Garden), "A State Crime and Secret."—LAMBORN COCK: (Sir Henry R. Bishop), "Nature's Holiday," Trio; (Cl. H. Coultery), "Minuet and Trio;" (Haydn), Fragments, Arranged, No. 3; (W. S. Hoyte), "I asked my Heart," Song; (Florence May), Six Songs, No. 3; (Walter Maynard), "Comfort Bay," "The Bo'sen's Song;" "The Golden Maid," Song; "Love described," Song; (Sainton Dolby), "A Charade," Song for Treble Voices; (Sir George T. Smart), "The Butterfly's Ball," for three Treble Voices; (Elise von Waldeck), "The Gentle Star," Song; "Oh! Thou art like a flower," Song.—ROBERT COCKS & CO.: (Chas. Swain), "The Cypriote" Polka; "L'Adieu," Rhapsody.—J. B. CRAMER & CO.: (Louise Dickes), "New Year's Wishes," Song; (Ruloff), "Pégase au Salon," Caprice brilliant.—DUNCAN DAVISON & CO.: (Fr. Penna), "Happy Dreams," Cradle Song.—ENOCH & SONS: "Good Night," Song.—EWALD & CO.: (E. A. Sydenham), Two Sketches, Nos. 1 and 2.—C. JEFFERYS: (John Jefferys), "Nellie," Song.—JOHN KING: (George H. L. Edwards), "I'll think of thee when sailing," Song.—C. LONSDALE: (Mrs. Cateker), "Autumn Thoughts," Song.—STANLEY LUCAS, WEBER, & CO.: (A. Blume), "Verena," Song; (Eaton Fanning), "Somehow," Ballad;

"The Afterglow," Song; "The Lost Love," Song; (Ernest Ford), "Good Night," Song; (Myles B. Foster), "The Gentle Breeze," Song; "The Mother's Grave," Song; "Gone for Aye," Song; (J. P. Goldberg), "Sympathy," Song; (G. Hine), "Nursery Rhymes;" (Arthur H. Jackson), "Danses Grotesques," No. 1; (Stephen B. Kemp), Scherzo; "Were I to choose the Fairest Flower," Song; (E. M. Lawrence), "Do I love Thee?" Ballad; "Evensong," Op. 15; "In Manus tuas, Domine," Sacred Song, "My little Doll," Song; "Rest, my loved one, Rest," Slumber Song; "Romance" in E, Op. 16; "Singing in the Rain," Song; (Arthur Sullivan), Overture di Ballo, for Pianoforte Duet; (T. A. Walkworth), "The Little Worker," Ballad (Fr. Westlake), "Hearts good and true," Song; "It was a Thorn," Song; METHVEN, SIMPSON, & CO.: (Greg Lonasil), "Lullaby."—NEUMEYER & CO.: (V. M. Otto Denk), Two Nocturnes, Op. 1, Nos. 1, 2; (H. Hofmann), Two Quartets, Op. 53, Nos. 1, 2; (G. Lange), "Separation,"—NOVELLO, EWER, & CO. (F. Abt), "The Wishing Stone," Cantata; "Only to Love Thee," Song; (Eaton Fanning), "There is dew on the Flow'et," Part Song; (W. Hutt), "The Communion Service;" Novello's Part-Song Book, Nos. 458 to 464; (A. Page), "Benedicite;" (C. Reinecke), "Ten Trios," for Female Voices, Op. 156; (James Shaw), "A Wet Sheet and a Flowing Sea," Song. W. REEVES: (Kate Paige), "Exercises on General Elementary Music."—WEEKES & CO.: (J. Arscott), "Love and Beauty," Song; (Fr. Scarsbrook), "Piquant;" Caprice à la Schottische.—JOSEPH W. LAMAS: (Greg. Lonasil), "She is a Woman to Love," Baritone Song.

## Concerts.

## CRYSTAL PALACE CONCERTS.

AT the Sydenham concert room the additional concerts were brought to a close on the 4th of June by the production of Rubinstein's sacred drama, *The Tower of Babel*, a work eminently characteristic of the composer in his more impulsive and uncontrolled manner. An execrable translation of the poem did not improve the conditions under which the work was introduced, which included in the first place its presentation after a "first part" already long enough for a single concert, and in the second the rendering of the choral numbers by singers who, despite the vigorous singing and personal efforts of Mr. Manns to keep them together, gave anything but a satisfactory performance. Of the music it may be said that undue elaboration, and an absence of relieving melody to atone for the more startling effects of the storm scene and the picture of the strife of tongues, must make the drama ungrateful except to enthusiasts, and it cannot be expected to gain a frequent hearing. The composer conducted, and his audience included Herr von Bülow, Herr Henschel, Mr. Randegger, Dr. Stainer, Dr. Bridge, and other celebrities.

## THE RICHTER CONCERTS.

Herr Richter's concerts, which, as far as the number of the audiences is concerned, have unfortunately not received the encouragement they richly merited, have served to introduce to a London audience Mr. Villiers Stanford's 46th Psalm, originally composed for and performed by the Cambridge University Musical Society. It is surely a reflection on English societies and concert-givers that the work of a native writer which has sufficient merit to secure a hearing from a German master should have been on the shelf for more than five years. A genial and welcome novelty at the same concert was Haydn's Symphony in A, No. 30, an illustration of the truth that "little and good" is a virtue in music as in other things, the whole work occupying considerably less than half an hour in performance. At the sixth of these admirable concerts on June 2nd several works already known but never better played were included in the scheme, and among them Mozart's Symphony in D, the overture to *Les Francs Juges*, and Brahms' Symphony No. 1 in C minor. At the seventh concert on the 13th Raff was to have been represented by his symphony "Im Walde," but for this was substituted Beethoven

in A. A feature of the concert which called forth considerable animadversion was a performance of Weber's "Concertstück" by Mr. G. F. Hatton, with additions and variations which even those who are far from being purists could only condemn. At the eighth concert on the 20th, a performance seldom equalled of Beethoven's overture to *Coriolan*, was alone sufficient to make the fame of Herr Richter's orchestra, if it had not already won its laurels, and an equally noble rendering of the "Eroica," followed in the second part. Wagner selections completed the programme. At the ninth concert on the 23rd, Beethoven's Mass in D was given, and was down for repetition on Monday last. Concerts such as these given with a purpose, and that purpose grandly carried out, have put musical London under an obligation to Herr Richter which it will be difficult to discharge. Our provincial readers will be glad to learn that the eminent conductor intends to visit some of the chief English towns in October and November with his orchestra.

#### MR. GANZ'S ORCHESTRAL CONCERTS.

The last Saturday in May gave yet another performance of the "Romeo and Juliet" Symphony, of Berlioz, at St. James's Hall, under the baton of Mr. Ganz, whose reading of the work differed from that of the Philharmonic Society by the omission of the last movements, a course sanctioned by the composer when he conducted the symphony on its introduction in London in 1852. Herr Loewenberg, an artist new to London, and a pupil of Herr Rubinstein, played his master's fourth concerto, and Liszt's "Ruins of Athens" fantasia in a style which proclaimed him at once a worthy disciple of the great pianist.

#### PIANOFORTE RECITALS.

Herr Rubinstein's pianoforte recitals have been attended by enormous audiences, from whom his vigour, his marvellous contrasts, his feats of memory, and his *tour de force* generally, call forth expressions of wonder which can only find adequate outlet in Dominie Sampson's expletive "prodigious." His programmes have been marked by his usual catholicity, and by that unerring good taste which enables him to present variety without including any work of an inferior order. The divergences of his readings from the actual notes of the composers, whether accepted as an inevitable accident of a performance which is unique, or treated as sins which cannot be lightly forgiven, are the only drawbacks to the enjoyment of the recitals.

Mme. Sophie Menter, who plays with the force of a Rubinstein, has since her appearance at the Crystal Palace been heard several times in London, and has given a recital in which she played Liszt's fantasia on *Les Huguenots*, a piece unworthy of a place in the programme of such a genuine artist. Her playing was listened to with evident admiration by quite a bevy of connoisseurs, including the majority of the eminent foreign musicians now in London.

### Musical Notes.

M. GUILMANT's organ concerts at the Trocadéro at Paris have attracted large audiences, and have included his own symphony for organ and orchestra.

THE recent visit of Liszt to Brussels was made the occasion of a genuine ovation to the great artist-composer, and a banquet attended by M. Gevaert and many eminent men was given in his honour.

ACCORDING to a weekly contemporary, *Vieuxtemps* "has modulated from the *misereres* of earth to the hosannas of heaven."

OUT of the seven competitors for the Grand Prix de Rome at Paris, five were admitted to the final trial, and all of these were pupils in the class of M. Massénet at the Conservatoire. The jury consists of MM. Ambroise Thomas, E. Rey, Massénet, Saint-Saëns, members of the Institute, and MM. Duprato, Membrée, and Paladilhe.

M. GEVAERT, the head of the Conservatoire at Brussels, has been advanced by the King to the grade of Grand Officer of the Order of Leopold; M. Benoit, the head of the Academy at Anvers, has been named a Commander of the Order; M. Dupont, the Chevalier de Burbure, and M. Ed. Lassen, have been named Officers, and fourteen local and provincial musicians have been created Chevaliers.

In the list of subventions to the Parisian theatres the Grand Opéra figures at £32,000.

THE arrangements for Mr. Carl Rosa's autumn season at Her Majesty's Theatre are, we are glad to learn, in a forward state.

MR. ORLANDO STEED has read before the College of Organists, with additions, the paper "On Beauty of Touch and Tone in relation to the Piano and Organ," which he originally read before the Musical Association.

A CORRESPONDENT in North Britain sends us an amusing illustration of what is termed "a new departure in musical criticism," as furnished in the *Glasgow Herald's* notice of a recent recital by Herr Rubinstein in that city, in which the critic includes no fewer than three items which the pianist never played, and makes an admirable confusion out of some of the works really performed, indulging all the time in the most magniloquent descriptive writing.

THE season of the Kingstown Philharmonic Society was brought to a successful close on the 10th June, when Romberg's *Lay of the Bell* and Gade's *Erl King's Daughter* were given under Dr. Jozé's direction.

A CORRESPONDENT of the *Schoolmaster* suggests a memorial over the grave of Mr. G. W. Martin. We learn from the letter that Mr. Martin was completely destitute at the time of his death, and that his maintenance in the hospital was generously paid for by a friend.

A NEW cantata by Mr. Edwin Such, Mus. Bac. Cantab., is to be produced under the composer's direction at the Royal Academy of Music Concert Room on the 6th instant. Herr J. Ludwig will lead the orchestra. The work is entitled *Narcissus and Echo*.

A NEW piece, *Cherry Ripe*, has been successfully produced at Mr. German Reed's. The music is by Mr. Hamilton Clarke, Mus. Bac., Oxon., some slight orchestral works from whose pen were heard, if we remember rightly, at the Crystal Palace a few years ago, and who has since officiated as conductor of a theatrical orchestra, first at the Opéra Comique in the *Sorcerer* days, and since under Mr. Irving's rule at the Lyceum.

DR. DAMROSCH, leader of the Oratorio Society and conductor of the chorus of 3,000 voices at the recent music festival, in the Seventh Regiment Armoury in New York city, has been presented by the choir with a valuable testimonial.

NOT only New York, but Cincinnati and Chicago, will have musical festivals in the spring of 1882, under the direction of Mr. Theodore Thomas.

THE circus in Argyll Street is being used for promenade concerts, conducted by Mr. Weist Hill.

HERR JOSEPH WIENIAWSKI is giving recitals in London, and his programme for the 27th ult. was announced to consist entirely of the works of Chopin.

OF the purely Russian opera *Il Demonio*, by Herr Rubinstein, just produced at Covent Garden, the superintendence of which was one of the reasons of the composer's visit to London, we must, owing to the pressure on our space, defer speaking.

MR. MEADOWS WHITE, Q.C., read a paper on the law of copyright relating to musical works at the last meeting of the Musical Association.

THE 1st of June witnessed the production at Colston Hall, Bristol, at Mr. Riseley's benefit concert, before an audience of 2,000 persons, of Mr. J. L. Roeckel's new dramatic cantata, "Mary Stuart," which was conducted by the composer. The soloists were Miss Anna Williams, Mme. Patey, Mr. Frank Boyle, and Mr. Frederic King, and the success of the performance was complete. Our local correspondent speaks in high terms of the music, and the "book" has received from Mr. Swinburne, on whose "Chastelard" it is fashioned, a very flattering commendation. The work will doubtless ere long be heard in London.

THE death is announced of Mr. J. H. Deane, well known as a church organist at Eastbourne and elsewhere.

MR. H. J. CANNON, B.A., Oxon., has been appointed Organist and Choirmaster of Tuam Cathedral.

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